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**Submitting Material for Publication**

We encourage our readers to consider submitting material on early North American numismatics to *CNL* for publication. In general, this includes coins, tokens, paper money, and medals that were current before the U.S. Federal Mint began operations in 1793. However, there are certain pieces produced after the 1793 date that have traditionally been considered part of pre-Federal numismatics and should be included. We cover all aspects of study regarding the manufacture and use of these items. Our very knowledgeable and friendly staff will assist potential authors to finalize submissions by providing advice concerning the text and help with illustrations. Submissions in either electronic or hard copy format, should be sent to the editor via the e-mail address given above or through the ANS at their postal address. Electronic text submissions should be formatted in Word with separate grayscale images.



### Editorial

Most Colonial collectors will have a personal story about the time that they found a prize because they just happened to get to their favorite dealer's table or to an eBay listing before it was picked over or bid up by others. Likewise, many will be able to recount the time that they got a bargain because of a mistake made by a seller. There can be no question that accident, chance, coincidence, and error play remarkable roles in the lives of collectors and in the formation of their collections. Indeed, their force can be so powerful, that some even find themselves compelled to collect coins that exhibit errors themselves, either in the striking process or in the production of the dies. Even those who are not so enthralled by error can appreciate a coin like the much-discussed Peck Coin zz (see pp. 3917–3918), which is rendered beautiful through the sheer magnitude of the error in its engraving.

In a similar way, the appearance of the last issue of *The Colonial Newsletter* was unexpectedly enhanced. After decades of single-stapled top left corners, a communications mishap between the ANS and our new printer in New York City resulted in the booklet format that ultimately arrived in everyone's mailboxes. As in the case of Coin zz, the new format for CNL did not have the effect of repulsing readers, but instead there was an outpouring of appreciation for the change. There was not a single complaint about the new format, which has the benefit of keeping the last pages from falling off and therefore it has been decided to retain the booklet style for the foreseeable future.

The theme of chance and error is picked up by two articles in this issue of *The Colonial Newsletter*. This is most obvious in the discussion of the "Rubber Lady" (formerly "Pin Head"/"Clem Head") Family of counterfeit halfpence by Roger Moore and Jeff Rock. This family features a number of legend errors and stylistic anomalies—some of which can be related to those of the beloved Coin zz.

It is somewhat less obvious in the collaborative discussion of a counterfeiter's die/mold set for 1807 Mexican 2 *reales*, which only came about after your humble editor chanced upon a message from Gord Nichols on an online chat group (contemporarycounterfeitworldcoins@yahoogroups.com). Chance was doubly involved here, for as it turns out Gord is a fellow Canadian who lives less than an hour away.

A useful article by Jim Skalbe and Clem Schettino presents nine Massachusetts pine tree shillings believed by the authors to be contemporary counterfeits. These new examples supplement those already identified and discussed by Noe and Salmon (Noe 13/Salmon 13-X, Noe 14/Salmon 14-X, Noe 31/Salmon 15-X, and Salmon 16-X).

In addition to all of this, we also continue the series of plates describing and illustrating the ANS holdings of FUGIO coppers (Newman 8-X to 11-B), Connecticut coppers (Miller 6.3-G2 to 6.4-I), and New Jersey coppers (Maris 31-L to 34-J). The penultimate plate of Massachusetts coppers features various forgeries and replicas of cents and half cents that

have entered the Society's collection over the years.

Although chance and error seem to be important themes for *CNL*-149, there can be no mistake about the variety and interest of the material presented in this issue. We hope that within this latest offering of articles all readers will chance upon something to capture their imaginations and expand their knowledge of the coins we love.

Oliver D. Hoover  
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## The Jim Skalbe Collection of Massachusetts Pine Tree Shilling Contemporary Counterfeits

by

Jim Skalbe; Winthron, MA and Clement V. Schettino; Saugus, MA

### Introduction

Most of the coinage circulating in the Massachusetts Bay Colony in the seventeenth century was Spanish-American silver, primarily produced by the Mexico City and Potosí mints in the Viceroyalties of New Spain and Peru, respectively. The Potosí Mint (opened in 1573) had access to a virtual mountain of silver and became the most prolific of the Spanish-American mints for over 200 years. The Mexico City Mint (opened in 1535) was also responsible for a large output of silver coin.

The crude cob coins produced by these mints were hammered by hand and minimal attention was paid to their aesthetic appearance.<sup>1</sup> Far more important was the fineness and weight of the metal. Spanish-American silver coins were officially 0.9305 pure. The largest denomination was the 8 *reales*, which officially weighed 27.46 grams.<sup>2</sup>

Most of the cobs of Potosí were shipped back to Spain aboard the Treasure Fleets, but many remained in the New World, where they became the standard circulating silver currency of British colonies in the Caribbean and North America.<sup>3</sup> However, confidence in this money was severely shaken in 1647, when it was rumored that officials at the Potosí mint were debasing the coinage by as much as 30% for their own profit.<sup>4</sup>

In a royal decree of November 1647, King Philip IV appointed Dr. Francisco de Nestares Marín to investigate the Potosí mint and root out the corruption. By the end of 1649 and continuing through early 1651, Nestares arrested, tried, and punished 80 individuals involved in the illegal debasement of the coinage. Punishments ranged in severity from fines and confiscations of property to hanging and beheading in the central plaza of Potosí. A royal decree of April 1651 thanked the doctor for his efforts.<sup>5</sup>

After destroying the cause of the debasement, the Spanish authorities turned their attention to restoring confidence in the coinage. An attempt was made to devalue substandard coins through counterstamping. A crown counterstamp was applied to 8 *reales* to indicate a new and lower value (4, 6, or 7 1/2 *reales* depending on the severity of the debasement). This expedient was soon abandoned in favor of a complete redesign of the coins struck at the Potosí mint. In 1652 the new "Pillar and Waves" design made its debut.<sup>6</sup>

The Potosí scandal was felt worldwide, including in Massachusetts Bay, where the response seems to have been to institute a new regional silver coinage using English denominations and

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1 The cobs were produced first and foremost as a convenient means of accounting, guaranteeing that the king received his *quinto real* (1/5 of the silver mined), and as an aid in shipment back to Spain. Their use as circulating currency in the Americas and Europe was only secondary.

2 On October 14, 1686, the 8-*reales* coin was officially devalued by about 20% in Spain and a new weight standard, known as *nueva plata*, was introduced. The new 8 *reales* struck to this standard weighed just under 22 grams.

3 Philip L. Mossman, *Money of the American Colonies and Confederation* (New York, 1993): 54–57..

4 Sewall Menzel, *The Potosí Mint Scandal and Great Transition of 1652* (West Palm Beach, FL, 1995).

5 Sewall Menzel, *Cobs, Pieces of Eight and Treasure Coins* (New York, 2004), pp. 296–297; Philip L. Mossman, "The Potosí Scandal and the Massachusetts Mint," *The Colonial Newsletter* 137 (August 2008): 2392–2393.

6 Menzel 2004, pp. 298–317.

the sterling standard (0.925 pure).<sup>7</sup> In the same year that the "Pillar and Waves" design was introduced at the Potosí mint, John Hull was authorized to produce the new silver coinage for the Massachusetts Bay Colony. This began with the NE silver, followed by willow tree, oak tree, and finally pine tree designs.<sup>8</sup>

A possible reason for the continued use of the 1652 on these coins was not only to indicate the first year of minting, but also to show that these silver coins were made after the monetary reforms at Potosí, thereby assuring their fineness. The Hull mint's strict adherence to the sterling standard and legal weights for some 30 years established the Massachusetts pine tree shilling and its fractions as a popular and widely accepted coinage in North America.<sup>9</sup> They continued to circulate in the mid nineteenth century, when "Boston" or pine tree shillings were valued at about 16 cents.<sup>10</sup>

### The Skalbe Collection

Much as the high respect for Potosí Mint cobs tempted officials to debase them for a profit, the popularity and longevity of the pine tree shillings made them targets for counterfeiters outside of the mint, both in the eighteenth century and later.

As contemporary counterfeits (and fakes aimed at the collector market) of pine tree shillings have been described and illustrated only infrequently since Sydney P. Noe's *The Pine Tree Coinage of Massachusetts* (New York, 1952) and Eric P. Newman's *The Secret of the Good Samaritan Shilling* (New York, 1959) it seems useful to present the Jim Skalbe collection of this material, formed over the course of 40 years. While we admit that it can be difficult at times to distinguish contemporary counterfeits from fakes intended to deceive collectors, the coins illustrated and described here seem to fall into the first category. The fabric and style of the struck silver pieces seem roughly consistent with the legal issues of Hull's mint and generally show evidence of wear. Modern fakes often give themselves away through stylistic differences and the tendency to use nice full flans of proper weight with very little wear.

The Skalbe collection consists of nine coins. Six of these (Nos. 1–6) are silver pieces struck by dies imitating Noe varieties 1, 14, and 16, as well as by dies related to the known contemporary counterfeit, Salmon 16-X.<sup>11</sup> Four of these coins (Nos. 1–3 and 6) were struck on small flans in order to imitate the appearance of authentic pine tree shillings.<sup>12</sup>

The remaining three pieces appear to be silver (Nos. 7–8) and copper (No. 9) casts made from examples of Noe 1 and Noe 29 pulled from circulation. The Noe 29 copper cast received a silver wash so that it could pass alongside regular silver coins. The oxidized traces of this wash are still visible.

7 Mossman 2008, pp. 3298–2309.

8 For the various series, see Sydney P. Noe, *The New England and Willow Tree Coinages of Massachusetts* (New York, 1943); *The Oak Tree Coinage of Massachusetts* (New York, 1947); and *The Pine Tree Coinage of Massachusetts* (New York, 1952); with Christopher J. Salmon, *The Silver Coins of Massachusetts* (New York, 2010); and Jack Howes, "Early Massachusetts Silver–NE Types," *The Colonial Newsletter* 143 (August 2010): 3541–3593. For the history of the mint and its operations, see Louis Jordan, *John Hull, the Mint and the Economics of Massachusetts Coinage* (Hanover/London, 2002).

9 Mossman 1993, p. 88.

10 See George F. Chever, "Some Remarks on the Commerce of Salem from 1626 to 1740," *Historical Collections of the Essex Institute*, vol. 1, no. 4 (September 1859): 117–143.

11 Christopher J. Salmon, "Silver Content of a Circulating Counterfeit of the Massachusetts Silver Series," *The Colonial Newsletter* 146 (August 2011): 3742–3744.

12 This feature has been pointed out for contemporary counterfeits Noe 13, 14, and 31 (Salmon 13-X, 14-X, and 15-X). See Salmon 2010, p. 21.

## Catalog



Pine tree shilling 1. *Courtesy of Jim Skalbe and Clement Schettino.*

1. Struck silver. 22 mm, 3.22 grams. Ex Stearns Collection; Robert Vlack; Mike Ringo.



Pine tree shilling 2, similar to Noe 14. *Courtesy of Jim Skalbe and Clement Schettino.*

2. Struck silver. 23.5 mm, 2.98 grams. Similar to Noe 14. Ex New York Dealer.

Although purchased together with a heavily worn, but official, Noe 14, there is no evidence to suggest that both coins were discovered together.





Pine tree shilling 3, similar to Salmon 16-x. *Courtesy of Jim Skalbe and Clement Schettino.*

3. Struck silver. 20.5mm, 1.93 grams. Similar to Salmon 16-x. Dies probably engraved by the same hand. Ex Stearns Collection; Robert Vlack; Mike Ringo.



Pine tree shilling 4, possibly imitating Noe 16. *Courtesy of Jim Skalbe and Clement Schettino.*

4. Struck silver. 22mm, 3.37 grams. Crude copy of Noe 16? Ex Stack's (January 2002), lot 185.



**Pine tree shilling 5.** *Courtesy of Jim Skalbe and Clement Schettino.*

5. Struck silver. Struck. 23 mm, 2.33 grams. Blundered obverse legend ...TESUHTA...  
Ex Stearns Collection; Robert Vlack; Mike Ringo.



**Pine tree shilling 6, imitating Noe 1.** *Courtesy of Jim Skalbe and Clement Schettino.*

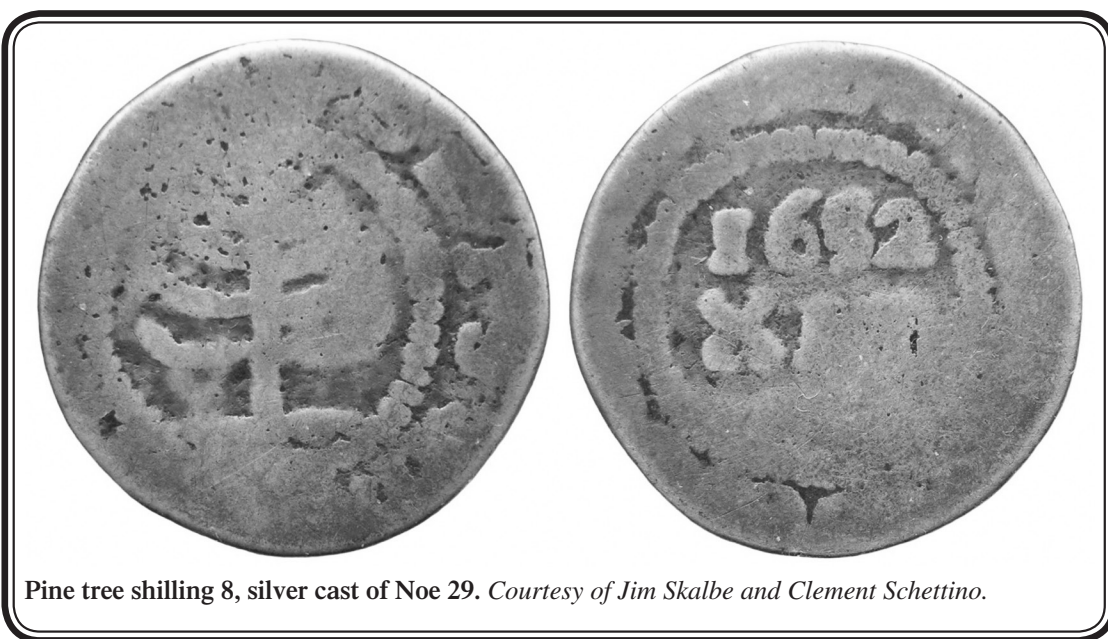
6. Struck silver. 22.5 mm, 1.93 grams. Copy of Noe 1. Newman Fabrication PR.<sup>13</sup> Ex Maine  
Antique Auction; Frank McGrath.

<sup>13</sup> Eric Newman, *The Secret of the Good Samaritan Shilling* (New York, 1959): 64–65.



Pine tree shilling 7, silver cast of Noe 1. *Courtesy of Jim Skalbe and Clement Schettino.*

7. Silver cast of Noe 1. 22.5 mm, 2.29 grams. Ex Boston Dealer.



Pine tree shilling 8, silver cast of Noe 29. *Courtesy of Jim Skalbe and Clement Schettino.*

8. Silver cast of Noe 29. 22 mm, 3.29 grams. Ex Rob Weiner.





Pine tree shilling 9, copper cast of Noe 29. *Courtesy of Jim Skalbe and Clement Schettino.*

9. Copper cast of Noe 29. 23.5 mm, 4.39 grams. Traces of oxidized silver wash on reverse.  
Ex Richard August.

**"Rubber Lady":  
A Family of Counterfeit Halfpence**

by

**Roger A. Moore, M.D.; Moorestown, NJ and Jeff Rock; San Diego, CA**

**Introduction**

In 1999, Byron Weston published a fascinating paper that linked the group of coins called Evasions with counterfeit halfpence.<sup>1</sup> Two coins mentioned in the article were noted to share the same "very distinct crude obverse design"<sup>2</sup>—one with a British reverse with an unknown date and one with an Irish reverse having a 1769 date. He stated that in both coins, the bust of King George III had:

the appearance of having suffered from microcephaly, a congenital birth defect believed to be caused by German measles, resulting in an abnormally small head. (Although George III was one of the Hanoverian kings, any further analogy is left to the reader.) Persons suffering from this affliction were sometimes employed by circus sideshows where they were often referred to as pinheads.<sup>3</sup>

In 2002, Clement Schettino and Byron Weston officially described the coins bearing the likeness of a microcephalic King George III, as the "Pin Head" Family.<sup>4</sup> (This distinctive obverse is discussed in this paper as RL 1.) Their description was:

This Family was named in CNL-111, the author of that article got the name while watching a television program about circus sideshows on the Discovery Channel. Pinheads suffered from a disease called microcephaly, a congenital birth defect believed to be caused by German measles, resulting in an abnormally small head. Circus sideshows often employed persons suffering from this affliction. Thus far the strongest evidence of all has linked all members of this family, die sharing. The obverse die is shared with all Family members. Currently there are two British and one Irish reverse dies known. Dates include 1769 & 1776 for the British and 1769 for the Irish.<sup>5</sup>

As can be seen from this description, in the space of just a few years, the previously undated British coin was given a 1776 date—based on the appearance of a better specimen—and a new British variety, dated 1769, had been discovered.

Well after the "discovery" of this Family by American numismatists, it was found that some varieties of this Family were already known to British collectors, though they were not well noted in the numismatic literature. At least two examples of this Family (including a previously unknown variety) were found in a collection that had been formed prior to the 1940s by a very advanced collector, who specialized in the minutiae of die varieties, metal, edge and die rotation variations among other things.<sup>6</sup> It can be assumed that he recognized the stylistic similarities between

<sup>1</sup> Byron Weston, "Evasion Hybrids: The Missing Link," *The Colonial Newsletter* 39 (August 1999): 1945–1988.

<sup>2</sup> *Ibid.*, p. 1980.

<sup>3</sup> *Ibid.*

<sup>4</sup> Clement Schettino, Byron Weston, James Spilman, and G. Trudgen, *The Categorization of Counterfeit British & Irish 1/2d & 1/4d of George II & III—A Preliminary Progress Report on Family Groups & Subgroups*. The Colonial Newsletter Foundation, Inc (2002), p. 4.

<sup>5</sup> *Ibid.*

<sup>6</sup> Simmons Gallery (Simon Monk), eBay sale of the Captain Cokayne collection (5 July 2011).

the two pieces in his collection. They were also published, without photographs or much description, in both the 1987 and 1993 editions of the current standard reference on evasion coppers: *A Journey through the Monkalokian Rain Forests in Search of the Spiney Fubbaduck* by Malachy Greensword (also known as M. I. Cobwright).<sup>7</sup> Greensword and Cobwright are both pseudonyms of Alan Judd, a man with a distinct sense of humor. In the 1993 edition, he lists two varieties that are probably members of this Family. Obverse G.0493 is described as a left-facing bust with the legend GEORGIIAS II REX. It is paired with a BRITAN NIA reverse of unknown date (and given no reverse variety designation because of this). The obverse die appears to be RL 2 (described below), although the identity of the reverse cannot be determined thanks to the vague description and the lack of photographs. The second variety, G.0495-B.0528, is almost certainly a "Rubber Lady" Family piece. G.0495 features the same legend and left-facing bust as G.0493, while B.0520 carries the legend BRITAN NIA and a 1776 date. Of all the counterfeits known today, the combination of a GEORGIIAS obverse legend and the 1776 date occurs on only one coin—the variety described below as RL 2-76—although Coin zz (discussed later in the paper), does exhibit significant similarities.

Sometime following the publication of the Schettino and Weston paper, Mike Ringo jokingly made the observation that the profile of King George III (in the coins with an obverse that is now designated RL 1) was similar to the profile of noted collector, Clement Schettino, and proposed a change of Family name to "Clem Head". For whatever reason, this name change caught on and for the next decade what started out as the "Pin Head" Family became the "Clem Head" Family. However, as new members of the Family were added based on direct die sharing, the "Pin Head" and "Clem Head" names gradually became inappropriate. Arguments raged among members of the Non-Regal Yahoo internet group for over a year concerning a new name. Some proponents wished to retain either the "Pin Head" or the "Clem Head" designations based on convention, but opponents argued that this was unwise, since the portrait profile on the new varieties did not resemble that of the old microcephalic King George. It was noted that since only *one* of the new obverse dies (RL 1) had even a passing resemblance to the "Pin Head" style, it would not make sense to name the entire Family after a trait that was not shared by most of its members. It was also pointed out that there were risks in naming a Family after a living collector. Confusion might arise among future generations of collectors when they no longer understood the context for the name.

The difficulty in arriving at a new name lay in finding some characteristic that appeared in all the varieties or, at the least, the vast majority of varieties. All members having the same characteristic used to base the name is not an absolute requirement, since in nearly every Family there are coins that do not clearly link to the primary characteristic. A circular bow was noted in the head ribbons of King George on a number of the obverses but not all. The rubbery leg of Britannia was also noted, but one of the reverses was Irish with a harp and not the figure of seated Britannia. On the Hibernia reverse it was noted that the lady on the main strut of the harp did have a slightly rubbery look—perhaps a stretch but providing some commonality for all reverse dies. Therefore, the name that was finally selected was the "Rubber Lady" Family. Many Families have had their names changed as more research is done and more Family members are discovered. Generally, the greater the number of varieties, the easier it is to recognize similarities shared across them. A feature that may have been considered to be a key attribute in a Family when only a few varieties are known may turn out to be uncommon as more varieties in the Family appear. An example is provided by the Family that was originally called the "Tilting

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<sup>7</sup> Malachy Greensword, *A Journey through the Monkalokian Rain Forests in Search of the Spiney Fubbaduck* (Beeston, Nottis, 1993).

Ordinals" Family. This name was changed to the "Boyish George" Family, when more members of the Family were discovered that lacked the slanted ordinals.<sup>8</sup>

### Varieties of the "Rubber Lady" Family

In 2008, with the sale of the Mike Ringo counterfeit halfpence, the known 1776 reverse which was muled with an as yet un-described George II obverse was photographically imaged for the first time.<sup>9</sup> This negated the idea that the "Rubber Lady" Family had only a single distinctive obverse. An additional variety (the 1761) was added to the Family with the eBay sale of coins belonging to Captain Cokayne in 2011. The Cokayne Collection had been sequestered for more than half a century, with small groups of coins sporadically sold off, often without any pedigree information given.

Members of the "Rubber Lady" Family are illustrated in figure 1. Each obverse and reverse is discussed individually, but it is worth pointing out the generally crude die sinking, poorly fashioned central devices and frequent errors in the legends.

### Obverses

**RL 1:** This coin is the "Rubber Lady" Family Head of Household, (a term used to refer to the Family member with the primary Family characteristics), which depicts the originally described, microcephalic King George III facing right. The typical British counterfeit halfpenny legend of GEORGIVS III REX is present but unlike the usual legend, there is only a single dot occurring over King George III's forehead in front of the ordinal. The dot is only visible on the RL 1-71 combination, which may indicate die polishing or an area of die failure of this area at one time. Another distinctive feature of the legend is the large gap between GEORG and IVS, which occurs on all obverse dies in this Family. The bow in the ribbons behind King George's head is very circular and another circle can be found next to the circular bow representing a curl of hair. The use of circles or rings is a recurring theme in this Family. This is found in obverse RL 2 also but not in RL 3a or 3b. The RL 1 obverse is paired with reverses RL 69, RL 71, RL 76 and RL 169.

**RL 2:** This obverse was discovered in the 2008 Ringo sale. The central device depicts King George II facing left, rather than King George III facing right, as on RL 1. However, the legend has a similar large gap between GEORG and IAS as in obverse RL 1, but unlike RL 1 the space is occupied by a dot, breaking the word into two. There is probably a stop in the legend between the ordinal and REX, although this is near a large die break and may be related to the die damage. A final stop occurs after REX. The legend is distinctive in that the V of the king's name has been placed upside down and slightly double punched. Double punches are also found in the second unit of the ordinal and the X in REX. The S in GEORGIAS appears to have been re-punched over a thin X. A large crescent-shaped defect located just behind King George II's head also occurs on all known examples of this obverse. This anomaly suggests that the die was damaged prior to production of the coins. However, the discovery of another example without this anomaly will quickly refute this supposition. Notable features of the central device is the King George II's smiling face and the bow made by two circular punches. RL 2 is paired with reverses RL 61 and RL 76.

**RL 3a and RL 3b:** The obverses RL 3a and RL 3b are given the sub-designations, rather than completely independent labels, based on photographic transparency studies indicating

<sup>8</sup> Roger A. Moore, "Boyish George: A Family of Counterfeit Halfpence," *The Colonial Newsletter* 148 (April 2012): 3865–3885.

<sup>9</sup> Stacks Americana Sale (16 January 2008), lot 5835.





that one of these dies was created by reworking the other.<sup>10</sup> The legends of both dies line up perfectly. Since they were punched by hand, this would be nearly impossible if they came from different dies. Much of King George III's head overlaps when overlays are performed but there are notable differences, indicating that the die was reworked. Unfortunately, only one example of RL 3b is presently known and this example is relatively low grade (a common occurrence for

<sup>10</sup> Private correspondence between both of the authors and Dan Burleson (May 28–29, 2011).

this Family). In any case, both obverses feature a right-facing King George III. The monarch has a short nose on RL 3a, while it has been lengthened on RL 3b. Another obvious difference between the two sub-varieties is the bow. On RL 3a the bow is angled downward while in RL 3b the bow is directed toward the left. Note that while the bows are not circular, as on the other two obverse dies, the circular motif is found in the curls of hair on the neck that give the impression of double hoop earrings, as well as in the ornamentation of the breastplate design. The legends are the same on both of these sub-varieties. While the separation between the GEORG and IVS is smaller than that seen on obverses RL 1 and RL 2, it is still clearly present. Both sub-varieties use a colon after GEORGIVS and a stop following both the ordinal and REX. Both versions of the die are extremely crude, although errors in the legend are absent. One area for speculation is whether RL 3a, or RL 3b came first. Unfortunately, the existing specimens make such speculation problematic at this time. Both RL 3a and RL 3b are only paired with RL 69.

## Reverses

**RL 61:** The RL 61 reverse has a typical BRITANNIA legend but a very large stop is prominently placed after the first N and a smaller one follows NIA. In addition, the N of BRITAN is widely separated from the rest of the legend by the oversized, crude sprig held by Britannia. There appears to be double punching in the first I, the T, the second N, and the second A of the legend. One wonders why the engraver cared so much about the exact placement of the letters in the legend when everything else on this die was so sloppily done. The date is also quite crude with a recut first number 1, a backward 7, and a grossly oversized 6. The central device is equally crude, involving a somewhat flattened and distorted head for Britannia, a skeletal left arm with a deformed hand, an unnaturally long right arm holding the sprig, and a rubbery look to Britannia's leg and body parts. The shield is ornamented by volutes at both the top and bottom, something that is visible on most (possibly all) of the British-style reverses in this Family. The circular/ring motif already mentioned with respect to the obverse dies recurs here atop the shield. This reverse is currently known only in combination with RL 2.

**RL 69:** This is the first reverse die that was found for the Family, paired with the Head of Household (RL 1) obverse. The legend is relatively well done, although slight double punching of the second A is evident. The letters of the legend are a little smaller and thicker than found on the other reverse dies. There is no punctuation in the legend. Although the date is cut by hand, each digit is relatively equal in size, with the 7 and 9 just a trifle low. Britannia is crude with a distorted head and deformed left hand similar to her depiction on RL 61. She seems to have three legs, each of which has a rubbery look. The middle one is probably intended to represent the left edge of the globe on which she sits. The sprig is crudely made and the small, oval shield is again adorned with volutes at the top and bottom. The Union Jack blazon is represented by irregular lines that are somewhat eccentrically placed. This die does not make use of circular elements, except for the shield, which is smaller and rounder than normally found. This reverse is paired with RL 1 and both RL 3a and RL 3b.

**RL 71:** While the full legend cannot be made out on either of the two known examples of this variety, it is assumed to be BRITAN NIV. The final A in the legend is upside down and could be from a V punch. In addition, the 7s in the date are reversed. The sprig is smaller than on the other reverses in the "Rubber Lady" Family, and its stem seems unnaturally elongated as a result. Britannia's head is distorted, with a similar look to RL 61 and RL 69. Finally, Britannia's leg has the same crude, rubbery appearance that it has on the other British-style reverse dies. It is unclear from the surviving specimens whether the shield has volutes on both the top and bottom, as it does on the other British reverse dies in the Family. The volutes would be expected given the stylistic similarities of this die to the RL 76 reverse. The circular motif seems to be



absent, unless the drapery above the shield had a circular shape. This area is weak on the two known specimens. This reverse is paired with only RL 1.

**RL 76:** This reverse has the typical British counterfeit halfpenny legend with a single stop following BRITANNIA. None of the legend letters seem to be double punched, though there is something unusual at the bottom left of the first N. This letter may have been punched in with an A punch and then altered by hand to create an N. The right upright of the N is clearly much thinner than the rest of the letter here. The second N looks more normal, but it too may have been made from an A punch originally. The date, although cut by hand, seems to use appropriately sized digits. The central device is very similar to that of RL 61 and RL 69. It too features the odd head on Britannia, the distorted left hand, the small shield, the crude sprig, and the rubbery legs. The sprig is relatively small, with the same unnaturally elongated stem found on RL 71. Again, the shield is decorated with volutes at both the top and bottom. This reverse is paired with both RL 1 and RL 2.

**RL 169:** This is the only non-British reverse found for the "Rubber Lady" Family so far. It is presently represented by only two examples. The full HIBERNIA legend appears to be present, although punctuation is not visible. None of the letters seem to be double punched. There is a large die break above the crown, bisecting the R of HIBERNIA and touching the letters on either side. The central device is a somewhat crude Irish harp with 9 strings. The female figure, which serves as the major strut of the harp, has a rubbery, curvaceous look. The circular decoration on the top right of the harp, continues the ring/circle motif found on many dies in this Family. This reverse is paired only with obverse RL 1.

### **Metrology**

See the following table for the combined metrological data and relative rarity. One can see that most varieties are represented at present by only a few examples. Two specimens are unique. Generally speaking all coins are close to perfect coin turn in the orientation of obverse to reverse. The weights of individual coins vary widely from 78.2 to 126.8 grains, with an average weight of 97.1 grains. This falls well below the legal weight of regal halfpence. For the coins which had specific gravities evaluated the range was 8.36 to 88.6. Since the specific gravity of pure copper is 8.9, the conclusion is that most of the coins were struck on planchets made of a bronze alloy (copper mixed with other metals) rather than pure copper. The diameters were in a range of 25.7 to 28 millimeters with an average of 26.7 mm. This again is well below that expected for regal halfpence. It is notable that there does not seem to be a relationship between the weights and a diameters of the individual coins, indicating wide variability in the thickness of the planchet stock. It would seem that the crudeness of the legends and designs of this Family is equaled by the variability in weight, diameter, and copper content of its coins. It is also worth pointing out that out of all the coins for which edge data was obtained, over a third of them—five in total—had rolled edges.

**“Rubber Lady” (RL) Metrological Data**

Variety	Owner	Axis	Weight (grains)	Wet Weight (grains)	Specific Gravity	Diameter (mm)	Comment	Pedigree
<i>RL 1-RL 69</i>	Moore	20° to left	85.6	75.7	8.65	26.9	Brassy, slight rolled edge elevated.	ex Schettino
	Rock	Coin turn	87			26.8	Normal edge.	ex Frank
	Schlemmer	Coin turn	79.3			25.7		ex Schettino
<i>RL 1-RL 169</i>								
	Moore	20° to left	120.5	106.9	8.86	26.6	Edge with some odd bumps.	ex Boulton and Cooper
	Rock	Coin turn	78.2			26.4	Rolled edge.	ex Weston
<i>RL 1-RL 71</i>								
	Moore	20° to left	105.3	93.1	8.38	27.6	Normal edge.	ex Kesse
	Palmer	Coin turn	98			25.6		
<i>RL 1- RL 76</i>								
	Moore	20° to left	93.2	82.6	8.79	26.4	Normal edge.	ex Schettino
	Rock	Coin turn	92.9			26.6	Normal edge.	ex Weston
	Newman						Data not available.	ex Ringo
<i>RL 1-RL 61</i>								
	Rock	Coin turn	110.7			28	Thin planchet, rolled edge.	ex Cokayne (Simon dealer)
<i>RL 2-RL 76</i>								
	Moore	20° to left	126.8	112.1	8.62	26.7	Edge with some odd indentations.	ex Cokayne (Simon dealer)
	Rock	Coin turn	116.9			26.4	Thick planchet, edge partially rolled.	ex Ringo
<i>RL 3a-RL 69</i>								
	Burleson East Coast		82			28	Rolled edge. Data not available.	
<i>RL 3b-RL 69</i>								
	Rock	Coin turn	82.8			26.6	Normal edge.	ex Washington; Anton
<i>Average</i>			97.1		8.66	26.7		
<i>Range</i>			78.2–126.8		8.38–8.86	25.7–28		



### Peck's Coin zz

The peculiar counterfeit halfpenny known as Coin zz from its publication in C. Wilson Peck's *English Copper, Tin and Bronze Coins in the British Museum* is illustrated in figure 2.<sup>11</sup> This distinct, amazingly crude variety is what collectors today call an "orphan"—it is a single obverse and reverse die paired with no other dies, and which do not appear to be part of any larger Family (British collectors would rightly call it a "one off"). Although thorough discussion by the Non-Regal Research group rejected Peck's Coin zz as a member of the "Rubber Lady" Family, this conclusion was not universal.<sup>12</sup> Coin zz does have some startling similarities to members of the "Rubber Lady" Family, which should be pointed out. As shown in the enlargement of the denticles on Coin zz and the RL 2 obverse, both are made with individual slanted slashes. This feature does not occur in any other counterfeit Families yet studied. The obverse is reversed in both the central device—King George III faces left—and the counter clockwise movement of the legends. It seems pretty obvious that the inexperienced die sinker punched the legends without realizing that the orientation on the die would be reversed on the minted coin. Some of the individual letters in the legends are also reversed: the Gs, Es and S on the obverse and the B and the 7s in the date on the reverse. In addition, the obverse legend has the V punched over an earlier upside down version of the same letter. The first digit in the ordinal and the X are re-punched, reminiscent of errors found on the RL 1 and RL 2 obverses. Of even greater interest is the space between GEORG and VIS, which is also found on all RL obverses. The crudeness of King George III also points to the possibility that the same die sinker may have been involved with both the RL and Coin zz dies. In regard to the reverse of Coin zz, the R has been double punched, and the central device has a head of Britannia that is crude and distorted, very reminiscent of RL 69, though of course cut backward. The sprig is crude, though

<sup>11</sup> C. Wilson Peck, *English Copper, Tin and Bronze Coins in the British Museum*, 2nd. ed. (London, 1970).

<sup>12</sup> Personal communication with Clement Schettino (May 11, 2011).

not a match for those found in RL 61, RL 69, and RL 76. Britannia's extremities are very crude and also have a rubbery appearance though her legs are far more angular (with bizarre pointed knees!), than on any of the RL Family reverses. Finally, while the obverse of the Coin zz shows no evidence of a circle or ring like many of the "Rubber Lady" dies, the reverse does—at the base of the shield is clearly a circle (though the shield itself does not resemble anything else in the "Rubber Lady" series).

No direct die sharing has been found between the Coin zz and the "Rubber Lady" Family. However, further research may find that the Coin zz is part of this larger Family after all. If so, it could be argued that it was the FIRST set of dies that were cut by an inexperienced engraver. The sheer number of die-cutting errors and the bizarre look of the struck coins would have certainly hindered their circulation (perhaps explaining why many of the known examples are high grade), and one can hypothesize that the engraver improved his skills on subsequent dies.

### Conclusions

The "Rubber Lady" Family of counterfeit halfpence includes both British and Irish reverses and involves eight varieties that share dies. The legends and central devices are generally crude with numerous errors that create a very distinct appearance. Because of the small number of examples known (and the lower grades of some of those pieces) it has not been possible to suggest an emission sequence at this time. If further examples are found, one might be able to offer an educated guess as to which varieties were probably minted first.

It is also difficult to explain why each variety seems to be so rare with at most only three known examples surviving to modern times. If the Family consisted of only one or two varieties, we might guess that the dies were poorly made and broke early in their use. This may still be the case, but this point is more difficult to argue cogently when eight known varieties are involved. The number of varieties indirectly points to a counterfeiting operation that operated for longer than a few days. Did each die only strike a handful of coins? If so, the counterfeiting operation cannot have been very cost effective. Were the coins so obviously counterfeit that they were removed immediately from circulation? The low average grade of the known coins argues suggest they did see circulation. There remain many unanswered questions about this very rare, and odd Family.

Finally, there are markedly similar features in both the "Rubber Lady" Family members and Peck's Coin zz. Whether Coin zz is directly related to the "Rubber Lady" Family cannot be determined for certain until a coin sharing a die between Coin zz and the "Rubber Lady" Family is discovered.

### Acknowledgements

Special thanks are due to Dan Burleson, Eric P. Newman, David Palmer, and Kayla Schlemmer for sharing their coin images and data. In addition, the Yahoo-based Non-Regal Research group should be acknowledged for ongoing discussions and the sharing of images of new counterfeit colonial British and Irish farthings and halfpence.

## A Contemporary Counterfeiter's Die/Mold Set for 1807 Mexican 8 *Reales*

by  
Gord Nichols; St. Catharines, Ontario  
and  
Oliver D. Hoover; Burlington, Ontario

### A New Discovery

In late June 2012, Gord Nichols, a long-time collector of counterfeit Spanish colonial silver coinage, came upon a remarkable offering on eBay: a set of what was described as counterfeiter's dies for producing 2 *reales* dated 1807 and bearing the mint mark of the Mexico City mint (Fig. 1). At the time, knowing of only one other pair of extant Spanish colonial counterfeit coin dies—the 1798 8-*reales* dies owned by the late Mike Ringo (Fig. 2)—Nichols realized that this was a rare find and bid high on the auction. Much to his surprise, he turned out to be the only bidder on the lot and purchased the dies for the price of two rarer counterfeit 2 *reales*. What luck!

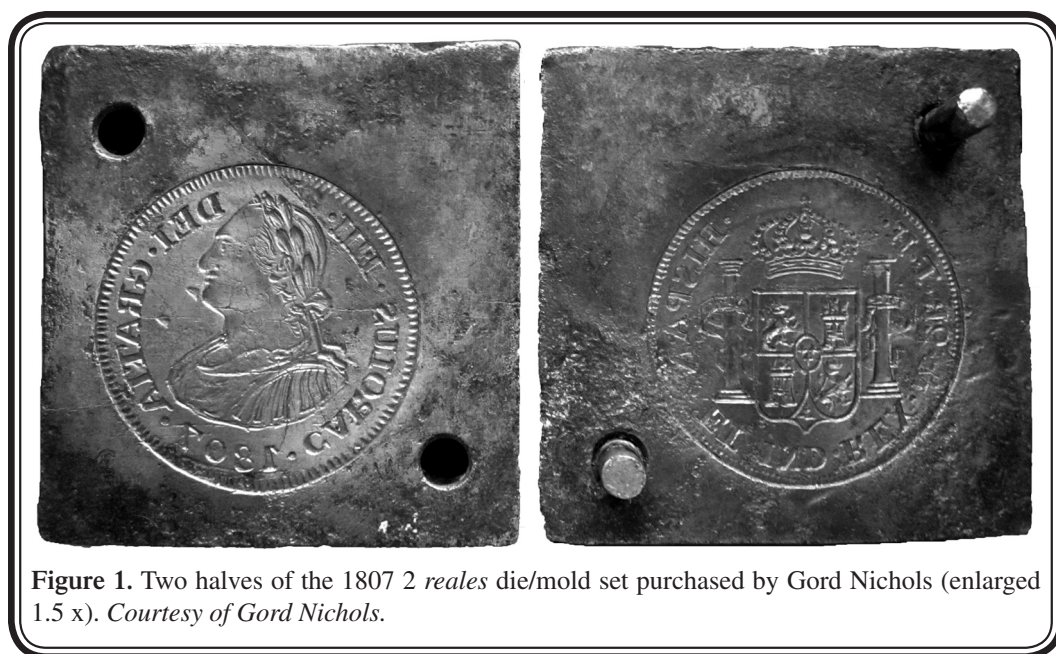


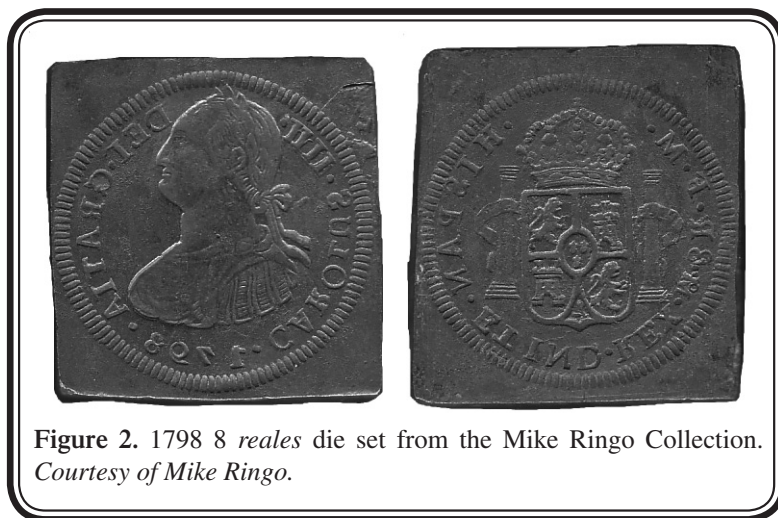
Figure 1. Two halves of the 1807 2 *reales* die/mold set purchased by Gord Nichols (enlarged 1.5 x). Courtesy of Gord Nichols.

Each rectangular steel piece measures 45 mm x 44 mm x 11 mm and together the set weighs 348 grams. The central engraved designs are about 29 mm in diameter. Both pieces have holes drilled in them. Two steel rods are tightly inserted into the holes on the reverse. When these are inserted into the obverse holes, the two halves are joined together tightly (Fig. 3).

The obverse bears the incuse portrait of King Carlos IV of Spain with the legend CAROLUS•III•DEI•GRATIA•1807•. The reverse features the standard crowned Spanish shield design flanked by the Pillars of Hercules with the legend HISPAN•ET•IND•REX. The denomination is given as 2 *reales* (2R), the mint is given as Mexico City (Mo), and the assayer is identified by the initials T•H•. While official Mexican 2 *reales* of 1807 are known for this assayer (Fig. 4),<sup>1</sup> Nichols was

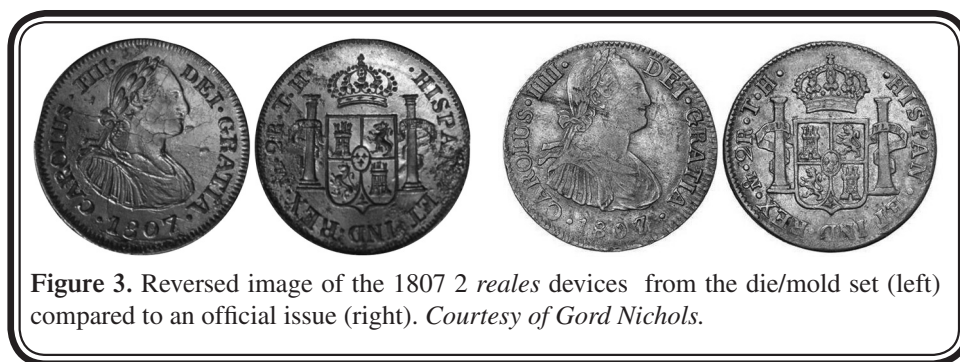
<sup>1</sup> Adolfo, Clemente and Juan Cayón, *Las monedas españolas*, 13th ed. (Madrid, 2005), nos. 13673–13674.





unable to locate a counterfeit example from his dies in the published literature or in his own collection.

According to the seller, the dies were "found under a [sic] old one room school house in Chillocothy [sic] Ohio." He almost certainly means Chillicothe, a city that served as the state capital of Ohio in 1803–1810 and 1812–1816.



## Parallels

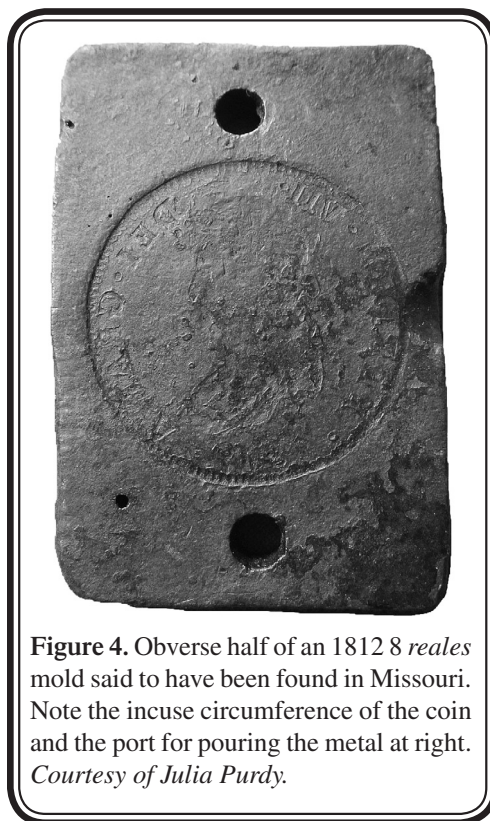
Overjoyed at his new acquisition and thinking that other collectors of contemporary counterfeits might be interested, Gord Nichols shared pictures with the members of the Contemporary Counterfeit Yahoo group. This elicited much congratulation and several responses indicating the existence of other similar objects in private collections and in archaeological excavations.

These included the obverse half of a steel mold (indicated by the presence of a vent for pouring in the molten metal) for counterfeiting 8 *reales* of Ferdinand VII dated 1812 (Fig. 4), reportedly found in Missouri and uncovered in a box with several coins,<sup>2</sup> and pieces of lead sheeting impressed with 1831 copper pennies, silver shillings, and a gold sovereign found during the excavation of the blacksmith's shop at Fort Henry (Kingston, Ontario) (Fig. 5).<sup>3</sup> The presence

2 Information courtesy of Julia Purdy.

3 Suzanne Plousos, "Fort Henry War of 1812 Era Blacksmith Shop," *Council of Northeast Historical Archaeology Newsletter* 68 (October 2007): 28.





**Figure 4.** Obverse half of an 1812 8 *reales* mold said to have been found in Missouri. Note the incuse circumference of the coin and the port for pouring the metal at right.  
*Courtesy of Julia Purdy.*

of a vent on the sovereign impression seems to indicate that they were used as casting molds.<sup>4</sup>

The use of such equipment by counterfeiters already in the eighteenth century is confirmed by the account of the apprehension of Jabez Carey, Jr., for producing counterfeit pistareens in Mansfield, Connecticut, in 1753. According to the account of his arrest, authorities seized, " a melting ladle, pieces of lead plate, twenty-two forms with holes through them and a peg [for] holding them [i.e. the two halves] together, some borax, [and] melted metal."<sup>5</sup>

### Method of Use

There can be little doubt that the Mike Ringo pieces (Fig. 2) served as proper dies for striking counterfeit 8 *reales* types onto a prepared planchet. Likewise, the presence of a pouring vent on the Ferdinand VII piece said to be from Missouri (Fig. 4) makes it clear that this was half of a mold set. Several perplexing features of the Nichols pieces, however, have caused some disagreement between the authors regarding how they may have been used.

Gord Nichols is of the opinion that his artefacts were correctly described as a die set by the eBay seller and that these dies were actually used to strike prepared planchets. Several apparent chips and cracks visible in the engraved area are taken as damage caused by repeated striking, while the rods and holes are thought to have been used to maintain proper alignment in the coin press. Also tending to support the die theory is the absence of a port, which would clearly indicate use as a mold.

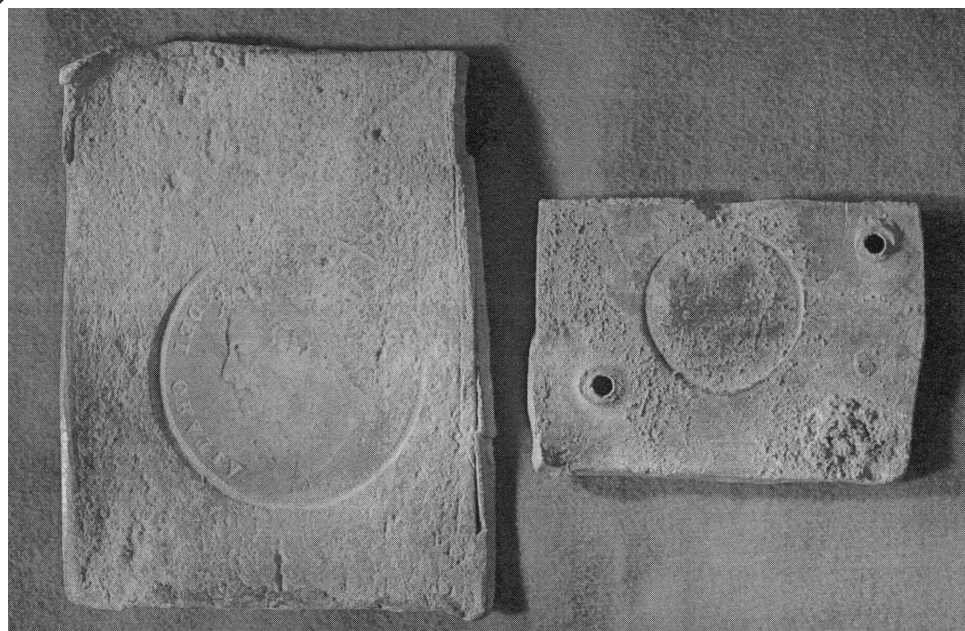
While the logic of Nichols' interpretation is difficult to challenge, Hoover would argue that possible use as a casting mold should not be excluded completely, as the artifacts share several qualities with known molds. For example, the use of positioning rods with registration holes seems to be typical of molds, rather than dies. These features are missing from the Ringo dies, but they are present on the Missouri mold and are mentioned in connection with the case against Jabez Carey, Jr. Likewise, the designs of the Nichols artifacts seem to be sunk within incuse circles representing the edge of the coin, as on the Missouri mold, whereas only the engraved types appear on the Ringo dies. The two halves of the Nichols set also fit tightly together and exhibit signs of having been bound with twine (Fig. 6), which one might expect of a mold. However, despite these similarities to molds, the missing port makes it difficult to imagine how the Nichols' set could have been used for casting coins from molten metal.

One possible explanation might be that the Nichols pieces were used to mold some other soft—but not liquefied—material, like wax, into the shape of a 2-*reales* coin.<sup>6</sup> A number of wax coins molded in this manner could then be connected by a runner and cast in a sand or clay mold

4 Unfortunately it has not been possible to examine the other pieces from Fort Henry.

5 Kenneth Scott, *Counterfeiting in Colonial Connecticut* (New York, 1957), p. 106. The authors are grateful to Philip Mossman for bringing this reference to our attention.

6 This possibility was originally raised by Steven Frank.



**Figure 5.** Lead sheeting impressed with the obverses of an 1831 copper penny (left) and an 1831 gold sovereign (right). Note the holes and the casting vent at the top of the sovereign. *Reproduced from the Council of Northeast Historical Archaeology Newsletter 68 (October 2007): 28.*

using the lost-wax process. The use of wax might account for the impressed lead sheets from Fort Henry, which could never have been used to strike or cast coins in copper, silver or gold. Not only is lead softer than each of these coin metals, but it has a lower melting point. Jabez Cary, Jr. may have produced his pistareens using the two part process described here. His apprehension while in possession of lead plate also suggests that his molds may have been constructed in the same way as the lead molds found at Fort Henry. All of this being said, it is unclear why counterfeiters would have gone to the effort and expense of engraving a mold in steel to make 2 *reales* in wax if they could have gotten away with impressed lead. Therefore the question must remain open as to precisely how the objects purchased by Gord Nichols were used by their original owner(s).

### Historical Context

Considering the clear military context of the Fort Henry piec-



**Figure 6.** The halves of the Nichols die/mold set tightly closed with remains of twine on outer surfaces. *Courtesy of Gord Nichols.*

es—it has been suggested that the fort's commissariat may have sanctioned the counterfeiting, perhaps to meet an emergency financial need<sup>7</sup>—it is possible that the Nichols dies/mold come from an American military context. Chillicothe, their reported findspot, served as the barracks for the 19th U.S. Regiment of Infantry during the War of 1812 (1812–1815) between the United States and the British colonies of Upper and Lower Canada (modern Ontario and Quebec, respectively). This regiment is known to have fought at the major battles of Fort Mackinac, Lundy's Lane, and Fort Erie, all in 1814. If the commissariat of Fort Henry could have sanctioned counterfeiting to meet its needs, there is no reason to think that similar measures might not have been taken up by the commissariat of an American regiment, which was at least as poorly supplied and paid as its British counterparts in the Canadas.

### Conclusion

The discovery of the 1807 2 *reales* dies/mold seems to raise more questions than answers about the mechanics of counterfeiting during the eighteenth and early nineteenth century. However, this remarkable piece has provided a long-needed opportunity to gather together the few bits of evidence that we have regarding the equipment used to produce counterfeit coins in the early United States and Canada. The authors would be very grateful to learn of any other counterfeiter's dies and molds that may be known to readers.

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7 Plousos, *op. cit.*, p. 28. One wonders whether there might be any connection to the cost overrun in the construction of the fort and the Rideau Canal that it defended in 1832–1837. Costs went so far over budget that plans for additional defensive works in the area had to be abandoned.

## FUGIO COPPERS IN THE COLLECTION OF THE AMERICAN NUMISMATIC SOCIETY

Plate II  
(Newman 8-X to 11-A)

by  
Oliver D. Hoover; Burlington, Ontario<sup>1</sup>

### Introduction

On April 21, 1787, the Continental Congress established a contract for producing a national copper coin in an attempt to combat the flood of lightweight counterfeit coppers that were damaging the economy. In the same year, on July 6, it was resolved that the new coin should weigh 157.5 grains and feature designs created by Benjamin Franklin for the Continental Currency dollar and fractional paper money in 1776. The obverse depicts a sundial with the mottoes, FUGIO ("I [viz. Time] Fly") and MIND YOUR BUSINESS, while thirteen linked rings, symbolizing the thirteen United States and the legend UNITED STATES, WE ARE ONE appear on the reverse.

Thanks to a large bribe to the head of the U.S. Treasury Board, the contract was awarded to James Jarvis, who was also involved with the production of Connecticut coppers. Jarvis had the dies cut by the Connecticut die maker, Abel Buell, but then found that he could only obtain locally thirty of the three hundred tons of copper he was required to convert into coin. He attempted to find the needed copper in England, while leaving his father-in-law, Samuel Broome, in charge of the minting operation. Broome used about four tons of the metal to produce some 400,000 FUGIO coppers, but used the remainder to produce lighter and more profitable Connecticut coppers. When the Congress discovered what had happened, it voided the contract on September 16, 1788, and subsequently resolved to seek restitution. Jarvis wisely decided to remain in Europe. His father-in-law soon joined him there after selling the mint equipment to the New York coiner and counterfeiter, Thomas Machin. Abel Buell also seems to have fled the United States after passing his tools on to his son, Benjamin.

The ANS collection of FUGIO coppers presently consists of some 59 specimens (not including restrikes and electrotypes). Fourteen of these were donated to the Society by the Bank of New York, in 1949. These coins come from the so-called Bank of New York hoard, consisting of a keg of FUGIO coppers obtained by the bank in 1788, but which was forgotten until 1856 and then again until 1926. In 1948, members of the ANS were permitted to study the remaining 1,641 pieces. Another 10 specimens were donated by Edward R. Bantley, who is perhaps best known for his superlative collection of Connecticut coppers. The remaining part of the ANS FUGIO collection evolved organically over time.

This second plate in a series to fully publish the FUGIO coppers in the ANS cabinet includes five pieces from the Bank of New York hoard (Nos. 12–13, 15–17). One specimen (No. 14) was a gift of the New Jersey Historical Society and another (No. 20) came to the Society along with much of Captain Wilson Defendorf's collection (470 coins), in 1938. Defendorf, a prominent collector of world coins, had been elected a Resident Member of the ANS in 1866 and served on the Society's Standing Committee on Foreign Coins and Medals. Coin no. 11 was purchased from the flamboyant Philadelphia dealer, Henry Chapman, in 1911, and no. 18 from Yale University, in 1962.

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<sup>1</sup> The commentary and catalog have benefited from discussion with Louis Jordan, Philip Mossman, and Jeff Rock.



In the variety sequence Newman 8-B to 11-A, the ANS currently lacks an example of 9-Q,

### Catalog

*Obv.* \*FUGIO.\* / \*1787\*. Sun shining on sundial. In exergue, MIND♦YOUR♦♦BUSINESS.

*Rev.* UNITED \* STATES \* on raised ring. Within, WE ARE ONE. Thirteen linked rings inscribed with the names of the original United States.

### Newman 8-X

- 11. 28mm, 125.5 grains. Obverse die break at 6 o'clock. ANS 1911.85.5.
- 12. 28mm, 156.6 grains. ANS 1949.136.6.
- 13. 28mm, 127.2 grains. ANS 1949.136.7.

### Newman 9-P

- 14. 28mm, 148.7 grains. ANS 1931.58.533.
- 15. 28mm, 153.8 grains. ANS 1949.136.2.
- 16. 28mm, 149.2 grains. ANS 1949.136.3.

### Newman 9-S

- 17. 28mm, 134.7 grains. ANS 1949.136.8.

### Newman 10-G

- 18. 28mm, 148.6 grains. ANS 1962.32.2.

### Newman 10-T

- 19. 28mm, 156 grains. ANS 1963.103.3.

### Newman 11-A

- 20. 28mm, 148.1 grains. ANS 1938.127.186.

**FUGIO COPPERS IN THE COLLECTION OF  
THE AMERICAN NUMISMATIC SOCIETY**

**Plate II  
(Newman 8-X to 11-A)**



11



12



13



14



15



16



17



18



19



20





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## CONNECTICUT COPPERS IN THE COLLECTION OF THE AMERICAN NUMISMATIC SOCIETY

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**Plate VII: 1785  
(Miller 6.3-G2 to 6.4-I)**

**by  
Oliver D. Hoover; Burlington, Ontario<sup>1</sup>**

### Introduction

The Confederation period copper coinage of the state of Connecticut was legally struck in New Haven by the Company for Coining Coppers from November 12, 1785, to June 1, 1787. From June 1, 1787, to the Fall of 1788, Connecticut coppers continued to be struck by James Jarvis and Company. The types essentially consisted of modified versions of the royal bust obverse and Britannia reverse familiar from contemporary English halfpence. The Latin regal legends were replaced by new ones that identified the coppers as being issued by the authority of Connecticut (AUCTORI CONNEC) and advertised American independence and liberty (INDE ET LIB). This coinage was popular, spawning imitative issues struck for Vermont and numerous illegal counterfeits. The problem of counterfeiting combined with apparent mint irregularities led to a state inquest in January of 1789. On June 20, 1789, the right to produce state coppers for Connecticut was officially terminated by the federal government.

The collection of Connecticut coppers maintained by the American Numismatic Society may be one of the most complete in existence and contains the vast majority of the die varieties recorded in Henry C. Miller's *The State Coinage of Connecticut* (New York, 1920). The Society's Connecticut holdings are so extensive due to two major gifts in the early twentieth and twenty-first centuries. In 1931, the Frederick Canfield collection of Connecticut coppers (285 pieces) was loaned and subsequently donated to the ANS by the New Jersey Historical Society. In 2005, the American Numismatic Society acquired the Connecticut collection of Edward R. Barnsley (1131 pieces) thanks to the generosity of James C. Spilman and the Colonial Newsletter Foundation.

This seventh plate in a series to fully publish the Connecticut coppers in the ANS cabinet includes two pieces from the Canfield collection (Nos. 64 and 68) and eight from the Barnsley/CNLF gift (Nos. 61–63, 65–67, and 69–70).

The Canfield coins both have white painted die varieties (PDV) on the obverse giving the respective Miller numbers. The PDV of coin no. 64 is especially notable as it also includes arrows pointing to the colons of the obverse legend. The arrows pointing to the diagnostic treatment of the punctuation may indicate that this is the discovery coin for Miller 6.4-I.

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<sup>1</sup> The commentary and catalog have benefited from discussion with Randy Clark and Philip Mossman.

**Catalog**

*Obv.* AUCTORI: CONNEC.: Laureate and cuirassed bust right, imitating regal halfpence of George III.

*Rev.* Legend as indicated. Liberty/Columbia/Connecticut seated left on globe, holding olive branch and pole topped by liberty cap; grounded shield with state arms (three grape vines) beside. In exergue, 1785.

**Miller 6.3-G.2**

- 61. 29mm, 142.5 grains. INDE: \* \* ET LIB:. ANS 2005.37.24.
- 62. 29mm, 130.4 grains. INDE: \* \* ET LIB:. ANS 2005.37.402.
- 63. 29mm, 139 grains. INDE: \* \* ET LIB:. ANS 2005.37.403.

**Miller 6.4-F.5**

- 64. 28mm, 128.3 grains. INDE: \* ET LIB:. Painted Miller die variety on obverse (6<sup>4</sup> F<sup>5</sup> in left field and M in right). Painted arrows point to colons of obverse legend. ANS 1931.58.428.
- 65. 28mm, 133 grains. INDE: \* ET LIB:. ANS 2005.37.404.

**Miller 6.4-I**

- 66. 29mm, 147.8 grains. INDE: :- ET LIB:. ANS 2005.37.25.
- 67. 29mm, 123.4 grains. INDE: :- ET LIB:. ANS 2005.37.26.
- 68. 29mm, 134.5 grains. INDE: :- ET LIB:. Painted Miller die variety on obverse (6<sup>4</sup> I in left field and M in right). ANS 1931.58.429.
- 69. 29mm, 138.2 grains. INDE: :- ET LIB:. ANS 2005.37.405.
- 70. 29mm, 133.7 grains. INDE: :- ET LIB:. ANS 2005.37.406.

CONNECTICUT COPPERS IN THE COLLECTION OF  
THE AMERICAN NUMISMATIC SOCIETY

Plate VII: 1785  
(Miller 6.3-G2 to 6.4-I)



61



62



63



64



65



66



67



68



69



70



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## NEW JERSEY COPPERS IN THE COLLECTION OF THE AMERICAN NUMISMATIC SOCIETY

### Plate VII: 1787 (Maris 31-L to 34-J)

by

Oliver D. Hoover; Burlington, Ontario<sup>1</sup>

#### Introduction

The partnership of Walter Mould, Thomas Goadsby, and Albion Cox received a two-year contract to produce three million copper coins for the state of New Jersey on June 1, 1786. Their coins carried the obverse type of a horse head and plow derived from the state seal and an American shield on the reverse. The legends give the Latin name of the state (NOVA CAESAREA) and present the national motto of the United States (E PLURIBUS UNUM) for the first time on any coin. By the Fall of 1786 the partners had fallen into disagreement and divided the coinage quota between a mint operated by Goadsby and Cox at Rahway, near Elizabethtown (now Elizabeth), NJ, and another operated by Mould near Morristown, NJ. Further problems developed in 1788. Mould ceased his involvement with the coinage at this time and Cox faced litigation by his creditors and by Goadsby, which resulted in the seizure of the mint equipment. By the middle of the year, the remainder of the coining contract and the Rahway mint equipment had been obtained by Matthias Ogden, the primary mover behind the New Jersey coinage legislation. Despite having access only to dies dated 1786 and 1787, Ogden continued to strike New Jersey coppers at his barn in Elizabethtown until as late as 1790.

The American Numismatic Society's holdings of New Jersey coppers are extensive, thanks to the New Jersey Historical Society's donation of duplicates from the Frederick Canfield collection (24 pieces) in 1931 and the purchase of a large part of the Harry Prescott Clark Beach collection (829 pieces) from Henry Grünthal in 1945. Grünthal, who had studied numismatics in Germany, later went on to become Assistant to the Chief Curator and Curator of European and Modern Coins at the ANS from 1953 to 1973. Most of the die varieties identified by Edward Maris in *A Historic Sketch of the Coins of New Jersey* (Philadelphia, 1881) may be found in the ANS collection.

On this seventh plate in a series to fully publish the New Jersey coppers belonging to the American Numismatic Society, five coins come from the 1945 Beach/Grünthal purchase (Nos. 61–63, 67, and 70). Coin no. 68 belongs to the Canfield/New Jersey Historical Society donation. The well-known numismatist and coin dealer, David M. Bullowa, gave coin no. 69 to the ANS in September 1936, probably in connection with his election as Life Fellow of the Society in the same year. Coin no. 64 was purchased from the American Philosophical Society Library in 1973. No provenance information is available for coin no. 65 and all that is known about coin no. 66 is that it entered the collection in 1922.

No. 64 is notable for the faded black painted die variety (PDV) giving the Maris number on the obverse, while coin no. 68 appears to be overstruck on a Machin's Mills counterfeit halfpenny. Also remarkable, yet highly offensive, is the engraved legend on the obverse of coin no. 69. A related counterstamp has been documented on a U.S. large cent dated 1884 (Brunk C-1141) and other large cents with dates from the 1830s to the 1850s are known with similar altered legends. One popular, but unsubstantiated, theory holds that coins marked or altered in this way were used as brothel tokens.

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<sup>1</sup> The commentary and catalog have benefited from discussion with Jack Howes, Philip Mossman, David Palmer, Roger Siboni, and Raymond Williams.



**Catalog**

*Obv.* NOVA CÆSAREA, around. Head of horse right, above plow right; in exergue, 1787.

*Rev.* \*E\*PLURIBUS\*UNUM\*, around. American shield emblazoned with a field of argent, six pales gules, and a chief azure.

**Maris 31-L**

61. 28mm, 139.3 grains. ANS 1945.42.682.

62. 28mm, 152.9 grains. ANS 1945.42.683.

**Maris 32-T**

63. 28mm, 144.9 grains. ANS 1945.42.684.

64. 28mm, 129.1 grains. ANS 1973.177.24.

65. 28mm, 133.4 grains. Maris painted die variety (32 T) in right field on obverse. ANS 0000.999.28476.

**Maris 33-U**

66. 28mm, 150 grains. ANS 1922.999.98.

67. 28mm, 145.6 grains. Die breaks on obverse and reverse. ANS 1945.42.685.

**Maris 34-J**

68. 29mm, 125.4 grains. Sprig below horse head. ANS 1931.58.516.

69. 29mm, 148.1 grains. Sprig below horse head. Large cuds on obverse. Engraved legend on horse head (D H[?] cunt). ANS 1936.999.308.

70. 29mm, 155.5 grains. Sprig below horse head. ANS 1945.42.686.

NEW JERSEY COPPERS IN THE COLLECTION OF  
THE AMERICAN NUMISMATIC SOCIETY

Plate VII: 1787  
(Maris 31-L to 34-J)



61



62



63



64



65



66



67



68



69



70

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**MASSACHUSETTS CENTS AND HALF CENTS  
IN THE COLLECTION OF THE AMERICAN NUMISMATIC SOCIETY**

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**Plate VII: Forgeries**  
by  
**Oliver D. Hoover; Burlington, Ontario<sup>1</sup>**

**Introduction**

This seventh plate in a series to fully illustrate the Massachusetts copper collection of the American Numismatic Society deals with forgeries and replicas that have entered the cabinet over the years.

It is perhaps no coincidence that the two 1787 cents are fakes of one of the rarest and one of the most popular (but common) varieties in the Massachusetts copper series: Ryder 2a-F, the "Transposed Arrows" prototype cent (No. 61F), and Ryder 2b-A, the "Horned Eagle" variety featuring a distinctive die break at the top of the eagle's head (No. 62F). The former was created by Peter Rosa, a well-known producer of early American and especially ancient coin replicas, who operated out of several New York locations from 1955 to 1990. His coins were sold as reproductions under the names of the Becker Manufacturing Company (named after the infamous eighteenth-century forger of ancient coins, Karl Wilhelm Becker), Becker Reproductions, Dory Duplicates, and Becker Medalllic Arts. The word COPY marked on the edge of this coin shows that it was made after 1973, the year that the U.S. Hobby Protection Act was passed, requiring such marks on numismatic replicas.

The false 1788 Massachusetts cents in the ANS collection consist primarily of replicas struck in the late 1940s and 1950s by Henry Evanson (mistakenly called Evans by Walter Breen), a notable Springfield, MA, coin dealer (Nos. 63F–64F). These were not intended to deceive collectors as their dies seem to be not particularly faithful imitations of Ryder 1-D. A tiny letter E next to the star also identifies Evanson as their producer. No. 65F appears to have been cast from a mold of an Evanson replica that has been retooled to remove the E and to "improve" other details. Other examples of this piece have been sold as souvenirs at historical sites. These are sometimes marked COPY in accordance with the Hobby Protection Act, but not often.

The Society's holdings of false Massachusetts half cents also includes several pieces that appear to be copper electrotype shells that have been attached and filled with lead. These include the 1787 Ryder 5-A (No. 66F) and Ryder 6-A (No. 67F) and the 1788 Ryder 1-B (No. 70F). The lead core has broken through the thin copper surface on no. 66F. A. Two generic copies of 1787 half cents (Nos. 68F–69F) were struck by the same die set created by Peter Rosa. No. 69F appears to have been produced after 1973 as it features the word COPY on the edge. No. 68F, which lacks this marking, may have been struck before this date.

Five of the coins in this plate (Nos. 61F, 64F–65F, and 68F–69F) were donated by Mr. and Mrs. Byron White in 1989. Although Byron White is best known for his published work on Chinese cash coins produced from AD 618 to 1912, he and his wife gave some 60 fake U.S. and Colonial coins to the Society between 1989 and 1990. Three further pieces (Nos. 62F and 66F–67F) were donated by the wife of the noted Philadelphia dealer, Henry Chapman, in 1949. These were part of a larger gift of some 487 coin forgeries that had evidently formed part of the Chapman brothers' black cabinet. V. Hancock gave the first Evanson cent (No. 63F) along with a match-

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<sup>1</sup> The commentary and catalog have benefited from discussion with Philip Mossman and Michael Packard.

ing half cent in 1967. The fake Ryder 1-B half cent (No. 70F) entered the ANS collection as part of some 54 other forgeries and replicas donated by another well-known Philadelphia dealer, Catherine E. Bullowa, in 1965.

### Catalog

*Obv.* COMMON \* WEALTH, around. Indian standing left, holding bow in left hand and arrow in right.

*Rev.* MASSACHUSETTS, around. Eagle displayed, on breast, American shield emblazoned with a field of argent, six pales gules, and a chief azure; incuse denomination (as indicated) on chief; olive branch in right talon and bundle of arrows in left; in exergue, date as indicated.

### Cents

#### *Imitating Ryder 2a-F*

61F. 29mm, 167.4 grains. CENT. 1787. COPY on edge. Ryder 2a-F. ANS 1989.99.153.

#### *Imitating Ryder 2b-A*

62F. 29mm, 175.4 grains. CENT. 1787. ANS 1949.98.457.

#### *Imitating Ryder 1-D*

63F. 29mm, 179.4 grains. CENT. 1788. Breen 972. ANS 1967.77.2.

64F. 29mm, 180.4 grains. CENT. 1788. Breen 972. ANS 1989.99.31.

65F. 28mm, 76.2 grains. CENT 1788. ANS 1989.99.151.

### Half Cents

#### *Imitating Ryder 5-A*

66F. 24mm, 81.5 grains. HALF CENT. 1787. ANS 1949.98.459.

#### *Imitating Ryder 6-A*

67F. 24mm, 83.6 grains. HALF CENT. 1787. ANS 1949.98.458.

#### *Generic 1787 Copy*

68F. 23mm, 96.4 grains. HALF CENT. 1787. ANS 1989.99.154.

69F. 23mm, 115.2 grains. HALF CENT. 1787. COPY on edge. ANS 1989.99.155.

#### *Imitating Ryder 1-B*

70F. 24mm, 103.6 grains. HALF CENT. 1788. ANS 1956.122.47.



**MASSACHUSETTS CENTS AND HALF CENTS  
IN THE COLLECTION OF THE AMERICAN NUMISMATIC SOCIETY**

**Plate VII: Forgeries**



61F



62F



63F



64F



65F



66F



67F



68F



69F



70F



